



DON'T FORGET THE DRIVER

EPISODE 3 – 'HYDROTHERAPY'

POST PRODUCTION SCRIPT

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| <p><u>INT. GREEN'S HOUSE.</u> <u>GREEN'S BEDROOM - DAY</u></p> <p>GREEN wakes. Remembering what he has done.</p> <p>CUT TO:</p> | <p>GREEN Bollocks.</p> | <p>Scene: 10:00:00</p> |
| <p><u>EXT. BOGNOR</u> <u>STREETS - DAY</u></p> <p>KAYLA walks along Bognor seafront - a little worse for wear from the night before. She is holding her shoes.</p> <p>CUT TO:</p> | <p><i>Don't Forget the driver</i></p> | <p>Scene: 10:00:18</p> <p>Titles In: 10:00:28</p> |
| <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN - DAY</u></p> <p>GREEN enters the kitchen, holding his laptop, finding a private place to speak. He's talking to his brother, BARRY, on Skype.</p> <p>On the living room as GREEN walks around, whispering.</p> <p>BARRY is on a treadmill, red faced, sweating, going too fast - talking into his iPad.</p> <p>On the kitchen as GREEN walks back round.</p> | <p>GREEN (CONT'D) One of the other drivers at work. Are you listening Baz?</p> <p>BARRY (THROUGH LAPTOP) (O.O.V) Like a hawk, mate!</p> <p>GREEN He's a real idiot.</p> <p>GREEN (CONT'D) (O.O.V) Anyway, he's got himself involved...</p> <p>GREEN (CONT'D) ...in a situation. A stupid mess with a woman.</p> <p>BARRY (THROUGH LAPTOP) A woman.</p> <p>GREEN A, a...</p> <p>GREEN (CONT'D) (O.O.V) ...a stranger.</p> | <p>Scene: 10:00:46</p> |

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| <p>GREEN looks around, paranoid.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>BACK GARDEN - DAY</u></p> <p>GREEN heads into the back garden in order to speak normally. He sits on a lump of concrete.</p> <p>On GREEN.</p> | <p>GREEN (CONT'D) She's err, well sh-sh-she's from abroad. And...</p> <p>GREEN (CONT'D) ...because you're in exports. The thing is Barry, she's illegal.</p> <p>BARRY (THROUGH LAPTOP) (O.O.V) A fence-jumper?</p> <p>GREEN Yes, yes. I-i-i -if you like.</p> <p>BARRY (THROUGH LAPTOP) No shit mate, that's a serious set-up.</p> <p>GREEN Can you not do that accent.</p> <p>BARRY (THROUGH LAPTOP) What accent?</p> <p>GREEN That one. I can't concentrate.</p> <p>BARRY (O.O.V) (THROUGH LAPTOP) It's not an accent...</p> <p>BARRY (CONT'D) (THROUGH LAPTOP) ...mate! I'm fully integrated.</p> <p>GREEN You put it on.</p> <p>BARRY (THROUGH LAPTOP) Nah... mate.</p> <p>GREEN Anyway. I-I-I want to give him advice.</p> <p>BARRY (THROUGH LAPTOP) Get rid of her. Send her back.</p> | <p>Scene: 10:01:08</p> |
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| <p>On GREEN.</p> <p>From GREEN, worried.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>HALLWAY - DAY</u></p> <p>KAYLA enters and hangs up her coat.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>KAYLA casually opens the door to the front room. She is stopped in her tracks. RITA has just woken up. She is sitting up on the sofa, bleary-eyed. KAYLA and RITA look at each other for the first time.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>BACK GARDEN - DAY</u></p> <p>Back to GREEN sat in the garden.</p> <p>On BARRY still running on the treadmill.</p> | <p>BARRY (CONT'D) (THROUGH LAPTOP) (O.O.V) If your mate's harbouring an alien, they'll throw the book at him. End of.</p> <p>GREEN So just walk away from her then? Should I? He?!</p> <p>BARRY (THROUGH LAPTOP) Over here, they turn 'em round, send 'em back with a gunship.</p> <p>GREEN Shoot them?</p> <p>BARRY (THROUGH LAPTOP) (O.O.V) If only.</p> | <p>Scene: 10:01:40</p> <p>Scene: 10:01:46</p> <p>Scene: 10:01:57</p> |
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| On GREEN, he hears KAYLA from inside the house. | KAYLA (O.S) Dad! | |
| | GREEN Barry, I-I-I-I've gotta go. | |
| KAYLA steps into the garden, barefoot. | KAYLA Dad. | |
| On GREEN and KAYLA. | BARRY (THROUGH LAPTOP) (O.O.V) Hi special Kay! | |
| | KAYLA Who's the woman in the front room? | |
| | BARRY (THROUGH LAPTOP) You got a woman in the front room?! | |
| GREEN closes his laptop. A moment. | KAYLA Dad?! | |
| | GREEN Yes? | |
| On GREEN. | KAYLA (O.O.V) What the fuck's... | |
| | KAYLA (CONT'D) ...going on? | |
| Standing GREEN looks at his watch and heads for the garden gate. | GREEN Err, I've, I've gotta go to work. | |
| | KAYLA That's the wrong way. | |
| | GREEN Err? | |
| | KAYLA Who is she? | |
| | GREEN Erm... Look I-I-I-I know it, it, it's not what it looks like. | |
| | KAYLA What is it, then? | |

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| | <p>GREEN We've gotta sort this out.</p> <p>KAYLA We?!</p> <p>GREEN She's in terrible trouble, Kay.</p> <p>KAYLA How do you know her?</p> <p>GREEN France.</p> <p>KAYLA She doesn't look French.</p> <p>GREEN No. I-I went to France.</p> <p>KAYLA So?</p> <p>GREEN I met her.</p> <p>KAYLA On Tinder?</p> <p>GREEN Don't be ridiculous.</p> <p>KAYLA How, then?</p> <p>GREEN Well. I brought her back.</p> <p>KAYLA Duty Free?</p> <p>GREEN Kayla! By accident.</p> <p>KAYLA How do you bring someone back by accident?</p> | |
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| <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>RITA sits on the sofa listening.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN - DAY</u></p> <p>GREEN and KAYLA continue the conversation in whispered tones.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>RITA stands in the front room, listening. She picks up a photo frame.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>FRONT DOOR - DAY</u></p> <p>GREEN and KAYLA continue to the front door.</p> | <p>GREEN Well you watch the news.</p> <p>KAYLA No I don't.</p> <p>GREEN Well you should.</p> <p>KAYLA I don't understand what's going on?</p> <p>GREEN Love!</p> <p>GREEN (CONT'D) (O.S) Look she doesn't talk.</p> <p>GREEN (CONT'D) I don't know anything about her, honestly, Kay. It was, it was last night. She's not staying.</p> <p>GREEN (CONT'D) (O.S) It was just, you know, a rush of blood.</p> <p>KAYLA (O.S) I don't wanna know about your rush of...</p> <p>KAYLA (CONT'D) ...blood.</p> | <p>Scene: 10:03:00</p> <p>Scene: 10:03:04</p> <p>Scene: 10:03:10</p> <p>Scene: 10:03:14</p> |
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| <p>CUT TO:</p> | <p>GREEN To the head!</p> <p>KAYLA What about me?</p> | |
| <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>EXTREME CLOSE-UP on RITA as she examines the family photos on the mantelpiece - photos of GREEN and KAYLA.</p> | <p>GREEN (O.S) I wasn't thinking.</p> <p>KAYLA (O.S) Where are you going?</p> | <p>Scene: 10:03:18</p> |
| <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. FRONT DOOR - DAY</u></p> <p>Back to GREEN and KAYLA.</p> | <p>GREEN She'll sleep. She needs to sleep.</p> | <p>Scene: 10:03:22</p> |
| <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE. FRONT DRIVE - DAY</u></p> <p>GREEN walks to his car. KAYLA follows him out.</p> <p>On GREEN in the car, winding down the window.</p> <p>GREEN hands KAYLA the hammer and pops the bonnet.</p> | <p>KAYLA But... dad! I need sleep.</p> <p>GREEN Well I'll be back by mid-afternoon. I promise.</p> <p>KAYLA (O.O.V) Don't leave me...</p> <p>KAYLA (CONT'D) ...here.</p> <p>GREEN I have to think about it.</p> <p>KAYLA Why can't you take her with you?</p> <p>GREEN I can't, can I?</p> | <p>Scene: 10:03:25</p> |

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| <p>GREEN attempts to start his car. KAYLA lifts up the bonnet of the car and hits the solenoid. The engine fires and music plays from the car radio. KAYLA hands GREEN the hammer back.</p> <p>A beat. KAYLA stares.</p> <p>GREEN drives away, beeps his horn. KAYLA turns back to the house. RITA is standing at the front door, looking at her. KAYLA and RITA exchange looks. Under her breath.</p> <p>CUT TO:</p> <p><u>INT. CAR. BOGNOR</u> <u>SEAFRONT - DAY</u></p> <p>GREEN driving to work, music playing.</p> <p>CUT TO:</p> <p><u>EXT. CAR. BOGNOR</u> <u>SEAFRONT - DAY</u></p> <p>Establishing shot over Bognor.</p> <p>CUT TO:</p> | <p>KAYLA Why have you done this?</p> <p>GREEN If you could stay til', til' two maybe. Please Kay.</p> <p>KAYLA You're taking the piss.</p> <p>GREEN I'm sorry. I don't know what I was thinking. I'm my own worst enemy.</p> <p>GREEN (CONT'D) Thank you!</p> <p>KAYLA Bollocks!</p> <p>GREEN Bollocks! Bollocks!</p> | <p>Music In: 10:03:45</p> <p>-----</p> <p>Music Out: 10:03:58</p> <p>-----</p> <p>Scene & Music In: 10:04:27</p> <p>-----</p> <p>Scene: 10:04:31</p> <p>-----</p> <p>Music Out: 10:04:36</p> |
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| <p><u>INT. GREEN'S HOUSE.</u> <u>HALLWAY - DAY</u></p> <p>KAYLA and RITA are back in the house. KAYLA closes the front door. They look at one another.</p> <p>On RITA.</p> <p>On RITA.</p> <p>On RITA.</p> | <p>KAYLA Okay?</p> <p>RITA Where here?</p> <p>KAYLA (O.O.V) What?</p> <p>RITA Here. Erm. Where here?</p> <p>KAYLA Oh. Bognor.</p> <p>RITA Boda.</p> <p>KALYA No. Bognor.</p> <p>RITA Bona.</p> <p>KAYLA (O.O.V) No!</p> <p>KAYLA (CONT'D) BOGNOR.</p> <p>RITA Bognor.</p> <p>KAYLA Bognor.</p> <p>RITA Bognor.</p> <p>KAYLA (O.O.V) Bognor.</p> | <p>Scene: 10:04:37</p> |
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| <p>From KAYLA.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></p> <p>The bungalow is still insulated with incontinence pads. JOY is having a memory test with ALISON, the nurse. She holds up letters. GREEN is there.</p> <p>Both ALISON and GREEN are looking at JOY, intently, willing her on. ALISON has a stopwatch and a clipboard. Time stands still. GREEN looks at his watch.</p> <p>Silence. It's less that JOY has lost her memory and more that she doesn't see the point of the exercise.</p> | <p>RITA Bognor. Bognor. Hmm Bognor.</p> <p>KAYLA Fuck's sake.</p> <p>RITA Fuck's sake.</p> <p>JOY Pagham.</p> <p>GREEN That's great, Mum.</p> <p>JOY Poached egg.</p> <p>GREEN Well egg isn't really-</p> <p>ALISON It's fine. It's fine.</p> <p>ALISON (CONT'D) Is that it, Joy?</p> | <p>Scene: 10:05:16</p> |
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| | <p>JOY What?</p> <p>ALISON Words beginning with P.</p> | |
| <p>On JOY.</p> | <p>GREEN (O.O.V) What, what about my name?</p> | |
| | <p>GREEN (CONT'D) Mum. Per. Per. Pee?</p> | |
| | <p>JOY Barry.</p> | |
| <p>On JOY.</p> | <p>ALISON (O.O.V) You remember who this is, don't you?</p> | |
| <p>A beat.</p> | <p>JOY He took up with a coloured. She gave him a kid.</p> | |
| <p>On ALISON and GREEN.</p> | <p>JOY (CONT'D) (O.O.V) He dumped her -</p> | |
| | <p>GREEN I-I-I didn't dump her-</p> | |
| <p>On ALISON and GREEN.</p> | <p>JOY (O.O.V) She...</p> | |
| | <p>JOY (CONT'D) ...raised the kid on her own. He didn't lift a finger.</p> | |
| | <p>GREEN She's been living with me since she was twelve.</p> | |
| <p>On ALISON and GREEN.</p> | <p>JOY (O.O.V) Didn't fight...</p> | |
| | <p>JOY (CONT'D) ...for her, though, did ya?</p> | |
| <p>GREEN and ALISON exchange looks. GREEN laughs nervously. They both stand.</p> | | |

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| <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>KAYLA stands at the threshold of the front room. KAYLA and RITA both wary of each other. RITA holds out her hand. In it is her phone, the screen smashed.</p> <p>KAYLA mimes a shower. RITA shakes her head.</p> <p>From KAYLA.</p> | <p>RITA Phone.</p> <p>KAYLA That's right.</p> <p>RITA I phone?</p> <p>KAYLA No it's a Samsung. Has he not offered you a shower or anything? You know shower. Shhhhhhhhh.</p> <p>KAYLA (CONT'D) Is that all you've got to wear?</p> | <p>Scene: 10:06:30</p> |
| <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. KITCHEN - DAY</u></p> <p>Hold on the dripping tap.</p> <p>JUMP CUT TO:</p> <p>ALISON and GREEN are in the kitchen. Surrounded by tinned food and bottled water.</p> <p>CUT TO:</p> | <p>ALISON (O.S) You know what I'm going to say to you, don't you, Mr Green?</p> <p>GREEN Will it begin with a P?</p> <p>ALISON Her condition has deteriorated.</p> | <p>Scene: 10:06:56</p> |
| <p><u>INT. JOY'S BUNGALOW. DINING ROOM - DAY</u></p> | | <p>Scene: 10:07:04</p> |

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| <p>On JOY sat at dining table.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. KITCHEN - DAY</u></p> <p>Back to ALISON and GREEN.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Establishing shot of the beach – a boat is being pulled along the sand.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>KAYLA is in the dining room eating cereal. The radio is playing. RITA appears in the doorway. She has showered and is now wearing KAYLA's Megadeath tee-shirt and leggings.</p> <p>KAYLA offer RITA her afro-comb.</p> <p>RITA sits. KAYLA has fixed her a bowl of cereal. KAYLA holds a cereal loop up and looks at RITA through it. RITA starts to eat. KAYLA watches her. RITA looks at KAYLA through a loop. KAYLA smiles.</p> | <p>ALISON (CONT'D) (O.O.V) The house is a health risk. It's not safe for her to live on her own.</p> <p>GREEN Apart from that?</p> <p>KAYLA Feeling better?</p> <p>RITA Thank you.</p> <p>KAYLA Here you go. I'll want all of that back.</p> <p>KAYLA (CONT'D) Loops.</p> <p>RITA Loops.</p> | <p>Scene: 10:07:09</p> <p>Scene: 10:07:13</p> <p>Scene & Music In: 10:07:36</p> |
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| <p>They continue to eat together in silence, music playing.</p> <p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT - DAY</u></p> <p>ADE is standing at the depot gates out of earshot. He is in heated conversation with SQUEAKY, warning him.</p> <p>On LECH as he works on the engine of the coach. He stops and looks up.</p> <p>ADE and SQUEAKY both look over to LECH. ADE waves.</p> <p>LECH waves back. ADE gives him the finger. LECH's face drops.</p> | <p>SQUEAKY I know.</p> <p>ADE I don't think you know how serious this is. I don't give a fuck about her.</p> <p>SQUEAKY I know, I know, I know how serious it is mate.</p> <p>ADE Then get her here.</p> <p>SQUEAKY I can't-</p> <p>ADE You need to ask! You need to ask! I don't care how you find her!</p> <p>SQUEAKY (O.O.V) I could lose my job!</p> <p>ADE (O.O.V) You took the money didn't ya'?</p> <p>SQUEAKY Ssh, I know. Just shut up-</p> <p>ADE Oi, look at me! Who's that?</p> <p>SQUEAKY Some Polish guy.</p> <p>ADE Find her.</p> | <p>Scene: 10:08:48</p> |
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| <p>LECH gives SQUEAKY a thumbs up to ask if everything is okay. SQUEAKY continues cleaning the coach.</p> <p>JUMP CUT TO:</p> <p>AERIAL SHOT of GREEN locking his car.</p> <p>JUMP CUT TO:</p> <p>SQUEAKY and LECH.</p> <p>JUMP CUT TO:</p> <p>GREEN heads onto the depot.</p> <p>On GREEN.</p> <p>CUT TO:</p> | <p>SQUEAKY I promise ya', I promise ya'.</p> <p>ADE <i>[UNCLEAR DIALOGUE]</i></p> <p>SQUEAKY Got it. Alright.</p> <p>ADE Twat.</p> <p>SQUEAKY (CONT'D) (O.O.V) He's just a, he's just a mate of mine, Lech. It's his birthday, he's a bit excited.</p> <p>LECH Yes.</p> <p>GREEN (O.O.V) Lech.</p> <p>LECH Good morning Piotr.</p> <p>SQUEAKY You got time for a quick word Pete?</p> <p>GREEN Later, Dave.</p> <p>SQUEAKY (O.O.V) Only need a minute.</p> <p>GREEN I'm late.</p> | | |
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| <p><u>INT. THE COACH DEPOT - DAY</u></p> <p>GREEN collects his clipboard from his pigeon hole. His name tag falls off. He pins it back on.</p> <p>JUMP CUT TO:</p> <p>GREEN picks up his keys.</p> <p>CUT TO:</p> <p><u>INT. MINIBUS - DAY</u></p> <p>GREEN turns the keys and starts the engine.</p> <p>CUT TO:</p> <p><u>EXT. STREET - DAY</u></p> <p>GREEN'S minibus drives along the street.</p> <p>CUT TO:</p> <p><u>INT. MINIBUS - DAY</u></p> <p>Loud music plays. In the back of the adapted minibus are two highly-specified electric wheelchairs. In them are KIERAN, FRAN's son, and PIPPA. Both young adults with cerebral palsy. Both slightly over excited, head-banging to the music.</p> <p>In the front we see GREEN through the rear-view mirror.</p> <p>CUT TO:</p> | | <p>Scene: 10:09:40</p> <p>Scene & Music Out: 10:09:54</p> <p>Scene & Music In: 10:09:59</p> <p>Scene: 10:10:04</p> |
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| <p><u>EXT. BARNHAM</u> <u>HYDROTHERAPY POOL</u> <u>- DAY</u></p> <p>The minibus is parked up. A carer is helping KIERAN out, in the inboard lift as FRAN approaches. To GREEN.</p> <p>FRAN laughs. She turns and walks off. To KIERAN.</p> <p>GREEN steps onto the passenger lift, presses the button and up he goes.</p> <p>CUT TO:</p> | <p>FRAN Alright Kier! You coming in then this time?</p> <p>GREEN Ah I can't, there's err, things to sort. Mum's taken a turn for the worse.</p> <p>FRAN Oh! I there anything I can do?</p> <p>GREEN I need to call my brother.</p> <p>FRAN Well it's just it's the middle of the night there, isn't it?</p> <p>GREEN Right.</p> <p>FRAN I, I just think you'd really enjoy it.</p> <p>GREEN You said that about pony trekking.</p> <p>FRAN Right well I've err, I've brought a pair of Phil's old Speedos if you change your mind. I reckon you'd fill them really nicely. Ah lighten up. Pete!</p> <p>FRAN (CONT'D) Let's go! let's go!</p> | <p> Scene & Music Out: 10:10:14</p> |
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| <p><u>INT. HYDROTHERAPY POOL - DAY</u></p> <p>Carefully, lovingly, KIERAN and PIPPA are lowered into the water by expert carers. Total joy. FRAN is there with her son. A delicate, loving sequence. Light on the water, echoing sound.</p> <p>CUT TO:</p> | <p>FRAN (CONT'D) Oh it's nice.</p> <p>CARER Oh yeah!</p> | <p>Scene: 10:11:00</p> |
| <p><u>EXT. HYDROTHERAPY POOL - DAY</u></p> <p>GREEN lowers the passenger lift and steps off.</p> <p>CUT TO:</p> | | <p>Scene: 10:11:23</p> |
| <p><u>INT. HYDROTHERAPY POOL - DAY</u></p> <p>KIERAN and PIPPA are having a great time splashing about in the pool, as is FRAN.</p> <p>CUT TO:</p> | <p>FRAN Dot it! Do it some more. Do it! Yes. They're scared. We are winning!</p> | <p>Scene: 10:11:36</p> |
| <p><u>EXT. HYDROTHERAPY POOL - DAY</u></p> <p>GREEN stands by the minibus and pours himself tea from his flask.</p> <p>CUT TO:</p> | <p>GREEN Argh....</p> | <p>Scene: 10:11:47</p> |
| <p><u>INT. HYDROTHERAPY POOL - DAY</u></p> <p>On KIERAN and PIPPA hitting the carers with floats, FRAN laughing.</p> | <p>FRAN Go on Keir! Whack him.</p> | <p>Scene: 10:11:59</p> |

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| <p>CUT TO:</p> <p><u>EXT. HYDROTHERAPY POOL - DAY</u></p> <p>GREEN wonders around outside.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH [GREEN'S DREAM] - DAY</u></p> <p>Hold on the blue sky. GREEN's face comes into shot as he leans down to look at the body on the beach. As we cut to his P.O.V we see it's him again in work clothes. His eyes open slightly.</p> <p>CUT TO:</p> <p><u>INT. MINIBUS - DAY</u></p> <p>GREEN is asleep in the minibus. He wakes with a jolt, looks around.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. DINING ROOM / EXT. HYDROTHERAPY CAR PARK - DAY</u></p> <p>RITA is now eating toast. PULL-OUT to reveal KAYLA sitting opposite the table with her. KAYLA's mobile rings. She answers it - an awkward conversation with RITA in the room.</p> | <p>RITA Good.</p> <p>GREEN (THROUGH MOBILE PHONE) Everything okay?</p> <p>KAYLA (INTO MOBILE PHONE) No.</p> | <p>Scene: 10:12:06</p> <p>Scene: 10:12:18</p> <p>Music In: 10:12:34</p> <p>Scene: 10:12:38</p> <p>Scene: 10:12:53</p> |
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| <p>On RITA.</p> <p>INTERCUT WITH:</p> <p>GREEN sat in the driver seat of the minibus.</p> <p>CUT BACK TO:</p> <p>BACK to KAYLA and RITA. KAYLA lowers her voice. On RITA. Her ears prick up at this. She looks at KAYLA.</p> | <p>GREEN (THROUGH MOBILE PHONE) What's going on?</p> <p>KAYLA (INTO MOBILE PHONE) Not much.</p> <p>GREEN (THROUGH MOBILE PHONE) Why has she said anything?</p> <p>KAYLA (INTO MOBILE PHONE) Not much.</p> <p>GREEN (THROUGH MOBILE PHONE) Has she eaten anything?</p> <p>KAYLA (INTO MOBILE PHONE) She hasn't...</p> <p>KAYLA (CONT'D) (O.O.V) (INTO MOBILE PHONE) ...stopped.</p> <p>GREEN (THROUGH MOBILE PHONE) I'll get some fruit maybe?</p> <p>KAYLA (INTO MOBILE PHONE) She staying, then?</p> <p>GREEN (THROUGH MOBILE PHONE) I...</p> <p>GREEN (INTO MOBILE PHONE) (CONT'D) ...I don't know.</p> <p>KAYLA (THROUGH MOBILE PHONE) Where is she gonna sleep?</p> <p>GREEN (INTO MOBILE PHONE) We're gonna sort it out.</p> <p>KAYLA (INTO MOBILE PHONE) Take her to the police...</p> <p>KAYLA (INTO MOBILE PHONE) (CONT'D) (O.O.V) ...Dad.</p> | <p>Music Out: 10:13:19</p> <p>Music In: 10:13:24</p> |
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| <p>On RITA.</p> <p>INTERCUT WITH:</p> <p>GREEN sat on minibus talking on mobile.</p> <p>CUT BACK TO:</p> <p>KAYLA hangs up and throws her mobile on the table. RITA points at it.</p> <p>KAYLA snatches it up and leaves the room.</p> <p>CUT TO:</p> <p><u>EXT. CAR PARK, HYDROTHERAPY POOL - DAY</u></p> <p>GREEN is by the minibus. There's a knock from the swimming pool window. He looks up. It's FRAN – she mimes swimming strokes at him. He cautiously approaches the window. He mimes a few things back – it's a pantomime exchange. She mouths 'Come in.' He signs the need to make a phone call.</p> | <p>GREEN (THROUGH MOBILE PHONE) I, I can't.</p> <p>KAYLA (O.O.V) (INTO MOBILE PHONE) Why not?</p> <p>GREEN (THROUGH MOBILE PHONE) I brought her into the...</p> <p>GREEN (CONT'D) (INTO MOBILE PHONE) ...country.</p> <p>KAYLA (THROUGH MOBILE PHONE) So?</p> <p>GREEN (INTO MOBILE PHONE) I'll get done.</p> <p>RITA I can have phone?</p> <p>KAYLA I don't think so.</p> | <p>Music Out: 10:13:32</p> <p>Music In: 10:13:36</p> <p>Scene & Music Out: 10:13:46</p> |
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| <p>Just then GREEN pretends to receive a call on his mobile. He turns away, pretending to talk. FRAN waves and walks off out of sight. He sits on the bench with a big sigh.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN/FRONT DOOR</u> <u>- DAY</u></p> <p>The doorbell rings. KAYLA goes to open it. It's BRAD with his bike.</p> <p>BRAD enters the small house with his bike.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE – DAY -</u> <u>CONTINUOUS</u></p> <p>RITA sits in the armchair holding the stuffed donkey from episode two - and her phone. She listens to BRAD and KAYLA.</p> <p>RITA hears them coming, she stands up.</p> | <p>BRAD Where is she?</p> <p>KAYLA Front room.</p> <p>BRAD What's she doing?</p> <p>KAYLA Shouldn't you be at work?</p> <p>BRAD I'm on a 'course', aren't I.</p> <p>KAYLA (O.S) Just put that there.</p> <p>BRAD (O.S) Aw! So who is she?</p> <p>KAYLA (O.S) I dunno. She's hardly said a word.</p> <p>BRAD Alright, are you? I'm Bradley.</p> | <p>Scene: 10:14:49</p> <p>Scene: 10:15:03</p> |
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| On RITA starring at him. | BRAD (CONT'D) (O.O.V) Erm Brad. I'm Kay's mate. | |
| | BRAD (CONT'D) Kay. K-Kayla. This is Kayla. | |
| On RITA. | BRAD (CONT'D) (O.O.V) You don't have to worry about me, darling. | |
| | BRAD (CONT'D) Does she, Kay, I'm one of the girls, aren't I? Hey! So what's happened to you, then, hey? | |
| On RITA. She sits back down in the armchair. | BRAD (CONT'D) (O.O.V) You err...You been in the wars? But, you're alright now, aren't... | |
| BRAD sits opposite her on the couch. | BRAD (CONT'D) ...you. Yeah. | |
| | KAYLA She's from France. | |
| | BRAD Yeah. I never did languages. | |
| | KAYLA Nor me. | |
| | BRAD So what about you, love, wha- what's your, what's your name? What's your name-o? | |
| | RITA Rita. | |
| On RITA. | BRAD (O.O.V) Rita. | |
| | BRAD (CONT'D) Right Rita, is it? | |
| | KAYLA Rita. | |
| | BRAD Yeah. | |

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| <p>On RITA.</p> <p>They fist touch.</p> <p>CUT TO:</p> <p><u>INT. HYDROTHERAPY POOL - DAY</u></p> <p>PIPPA squeals with joy. GREEN's shoes are cloaked in blue plastic bootees. He is fully dressed, his trouser legs rolled up, standing by the water. FRAN is in the pool. She cradles KIERAN's head and gently draws him through the warm water. They look up at GREEN. A beat.</p> <p>FRAN and KIERAN laugh. On GREEN, he smiles, finds it funny too.</p> <p>GREEN smiles distracted from his worries. He shrugs off FRAN's invitation, but he watches as KIERAN and FRAN splash around in the pool.</p> | <p>BRAD (CONT'D) (O.O.V) Okay.</p> <p>RITA (IN TIGRINYA) ሓወይ ኣብዚ ኣሎ ከይድውለሉ ከኣ ሰልኪይ ተሰይራ (Translation: My brother is here. He doesn't know that I am here. I can't call him because my phone is broken).</p> <p>BRAD Oh okay.</p> <p>KAYLA Bloody hell, Bradley.</p> <p>BRAD People always talk to me, Kay.</p> <p>KIERAN Pete. Pete.</p> <p>KIERAN (CONT'D) Fuck off!</p> <p>FRAN (O.O.V) Oh Pete, come in, you...</p> <p>FRAN (CONT'D) ...silly bugger.</p> | <p>Scene: 10:16:10</p> <p>Music In: 10:16:30</p> |
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| <p>They're laughing and smiling, finding joy in the moment. It's almost too much for GREEN.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>RITA is sitting in the arm chair watching BRAD and KAYLA furiously play a zombie war game. BRAD lights up a joint. EXTREME CLOSE-UP over music of BRAD and KAYLA laughing as they play. RITA is quietly traumatised. The sound of shooting and explosions as the music stops. We watch their three faces as BRAD and KAYLA play expertly. We see the video game that they're playing on the TV.</p> <p>On the TV.</p> <p>On the TV.</p> | <p>BRAD Kill it! Kill it! Kill the zombie. Kill it!</p> <p>BRAD (CONT'D) So what's the deal, then?</p> <p>KAYLA What?</p> <p>BRAD With this little friend of yours.</p> <p>KAYLA Oh my dad brought...</p> <p>KAYLA (CONT'D) (O.O.V) ...her home.</p> <p>BRAD (O.O.V) Dirty bastard!</p> <p>KAYLA No, mate! Not that. She's err, erm...a wassername, ain't she.</p> | <p>Scene: 10:17:24</p> <p>Music Out: 10:17:46</p> |
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| <p>BRADLEY notices that RITA has her hands over her ears.</p> <p>KAYLA sighs.</p> <p>KAYLA offers the controls to RITA.</p> <p>CUT TO:</p> <p><u>INT. HYDROTHERAPY POOL - DAY</u></p> <p>GREEN is abruptly halted in his reverie when a towel is passed to him by one of the CARERS.</p> <p>KIERAN is out of the water, beaming, being strapped into his adapted chair. To PETE.</p> <p>PETE freezes.</p> | <p>BRAD Kay, Kay. Pause it, Kay, Kay, Kay. Pause it, pause it, pause it.</p> <p>KAYLA What?</p> <p>BRAD You okay, hun? You okay?</p> <p>KAYLA She's hard work in't she.</p> <p>BRAD Upset.</p> <p>KAYLA D'you wanna go?</p> <p>CARER (O.O.V) Hi. Could you hold that please?</p> <p>GREEN No. No thanks.</p> <p>CARER Please, could you.</p> <p>GREEN Oh!</p> <p>CARER Ta. Thank you.</p> <p>CARER (CONT'D) Lets' get you back!</p> <p>CARER (CONT'D) You could dry his hair if you like?</p> <p>KIERAN Go on, Pete.</p> | <p>Scene: 10:18:23</p> |
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| <p>The CARER takes the towel and dries KIERAN's hair.</p> <p>As GREEN watches KIERAN work his electronic wheelchair, he steps backwards and falls into the pool.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>On the TV screen, a video game where the character splashes into water (in sync with GREEN from the previous scene). RITA is on the controls. KAYLA, BRAD and RITA are pissing themselves.</p> <p>CUT TO:</p> | <p>CARER Shall we go?</p> <p>KIERAN Yes.</p> <p>CARER Yeah. After you.</p> <p>KAYLA How are you so good at that?</p> <p>BRAD Get the bunny! Get the bunny! Get the bunny! Oh no you're running out of...argh!</p> <p>KAYLA / BRAD (AT THE SAME TIME) No, no! / The bunny</p> <p>KAYLA (CONT'D) No she's supposed to.</p> <p>BRAD You're supposed to land on the bunny. La-jump on it. Jump-</p> <p>KAYLA / BRAD (CONT'D) (AT THE SAME TIME) Oh jump, jump, jump, jump. / Jump. / That was it! That was it! / Oh no! / Jump, jump. / No nooooo!</p> | <p>Scene & Music In: 10:18:58</p> |
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| <p><u>INT. MINIBUS, HYDROTHERAPY POOL - DAY</u></p> <p>GREEN and KIERAN sit in the minibus, waiting for FRAN and PIPPA. KIERAN is in his wheelchair.</p> <p>On GREEN he doesn't know where to put himself.</p> <p>GREEN gets up.</p> <p>GREEN turns to look at him, surprised.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>CLOSE-UP of the messy coffee table – coach magazines, ashtray, crisps.</p> | <p>GREEN That was fun, wasn't it.</p> <p>KIERAN My mum likes you.</p> <p>GREEN Yeah well, you know, I like your mum.</p> <p>KIERAN Did you do it...</p> <p>KIERAN (CONT'D) (O.O.V) ...with her?</p> <p>GREEN Mate. It's not a question you ask.</p> <p>KIERAN Lol.</p> <p>GREEN Lol.</p> <p>GREEN (CONT'D) Taking their time aren't they.</p> <p>KIERAN Pete. You don't have to be frightened of me.</p> | <p> Scene & Music Out: 10:19:16</p> <p>Scene: 10:20:21</p> |
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| <p>We can hear BRAD and KAYLA laughing.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>BRAD and KAYLA are sprawled on the sofa eating crisps. BRAD has his phone in his hand.</p> <p>They're laughing.</p> <p>Laughing.</p> <p>Laughing.</p> <p>BRAD bursts out laughing. On RITA as BRAD speaks into his phone.</p> <p>The phone translates. KAYLA and BRAD piss themselves even more.</p> | <p>KAYLA (V.O) You want me to say something Spanish in English?</p> <p>BRAD Kay, you say it in English.</p> <p>KAYLA Oh. Erm. Are you available and in- Wait!</p> <p>BRAD Say it.</p> <p>KAYLA Wait. Wait!</p> <p>BRAD Say that.</p> <p>KAYLA Are you available and actively seeking work?</p> <p>BRAD (O.O.V) Are you available and actively seeking work?</p> <p>MOBILE PHONE (IN SPANISH) ¿Estás disponible y buscando trabajo activamente? (Translation: Are you available and actively seeking work?)</p> <p>KAYLA Do it for her!</p> <p>BRAD Erm what language do you speak? Erm err...language? Err, blah blah blah. Err...English me. Me English. You?</p> <p>RITA I am speak, erm, Tigrinya.</p> <p>KAYLA What's that?</p> | <p>Scene: 10:20:25</p> |
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| On KAYLA and BRAD. | RITA (O.O.V) Tigrinya. | |
| | KAYLA Never heard of it. | |
| BRAD speaks into his mobile phone. | BRAD (INTO MOBILE PHONE) What's Tigrinya? | |
| | MOBILE PHONE TRANSLATOR 'Tigrinya is an Afroasiatic language of the Semitic branch spoken by the Tigrayan's of Northern Eritrea.' | |
| | KAYLA What? | |
| | BRAD / RITA (AT THE SAME TIME) Eritrea. / Yes. | |
| | RITA (CONT'D) Erm Eritrea! Erm, I speak. | |
| On RITA. | KAYLA (O.O.V) Well we don't... | |
| BRAD searches his phone translation app. | KAYLA (CONT'D) ...speak, do we. | |
| | BRAD No it's here, it's here mate. | |
| | KAYLA Ask her what she's doing here. | |
| | BRAD Yeah hang on, hang on. | |
| | KAYLA You Islamic? | |
| | RITA Christian. | |
| On RITA. | KAYLA (O.O.V) Arab? | |
| | RITA No. | |

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| <p>On RITA.</p> <p>RITA sits up.</p> <p>BRAD adjusts the settings and shows RITA what to do. RITA speaks into the phone.</p> <p>KAYLA and BRAD look at one another, gobsmacked.</p> <p>CUT TO:</p> <p><u>EXT. LIDL CAR PARK - DAY</u></p> <p>GREEN loads his car with two bags of shopping.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREETS - DAY</u></p> <p>ADE and ROY are stood on the road side by the sea front.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> | <p>BRAD (O.O.V) Here goes.</p> <p>BRAD (CONT'D) (INTO MOBILE PHONE) Earth to Rita. What are you doing here?</p> <p>MOBILE PHONE (IN TIGRINYA) ምድሪ ሪታ አብዚ እንታይ ትገብር አለኻ? (Translation: Rita, what are you doing here?)</p> <p>BRAD You, you, you speak. Tigrinya yeah?</p> <p>RITA (IN TIGRINYA) ሓወይ ይደልዮ አለኹ (Translation: I am looking for my brother).</p> <p>MOBILE PHONE TRANSLATOR I am looking for my brother.</p> <p>RITA I am looking for my brother.</p> <p>ADE Fuck this. I'll look down by Butlins.</p> | <p>Scene: 10:22:12</p> <p>Scene: 10:22:25</p> <p>Scene: 10:22:31</p> |
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| <p>In the front room, BRAD, KAYLA and RITA are having a serious, slightly stoned conversation - with hand gestures. RITA mimes a journey.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREETS - DAY</u></p> <p>GREEN drives along listening to the radio.</p> <p>GREEN's car comes to a halt at zebra crossing. ROY crosses in front of GREEN.</p> <p>ROY turns and look at GREEN. GREEN slinks down in his seat.</p> | <p>RITA Erm, me my brother. Come.</p> <p>BRAD Come.</p> <p>RITA Lose. Erm...I err, pay money UK. Man say you work, work, work.</p> <p>RADIO PRESENTER Who played Jack in the film Titanic?</p> <p>CALLER ON THE RADIO Leonardo DiCaprio!</p> <p>RADIO PRESENTER Which television star was married to Lenny Henry?</p> <p>CALLER ON THE RADIO Dawn French!</p> <p>RADIO PRESENTER How many lines does a limerick have?</p> <p>CALLER ON THE RADIO Fourteen! Fourteen! Fourteen!</p> <p>RADIO PRESENTE Who was the first female prime minster of Great Britain?</p> <p>CALLER ON THE RADIO Thatcher! Margaret Thatcher.</p> | <p>Scene & Music In: 10:22:50</p> |
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| <p>ROY points a finger at GREEN. GREEN drives away.</p> <p>GREEN checks his rear-view mirror to make sure ROY has gone.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>BRAD and KAYLA are having a serious, slightly stoned conversation with RITA. On RITA.</p> <p>On RITA.</p> <p>BRAD does some pretty bad impressions. On RITA.</p> | <p>ROY Oi! You! Driver! Where is she?! We're coming for you, you little fucker! We're coming for you!!</p> <p>RADIO PRESENTER What was the name of Kylie Minogue's first UK hit?</p> <p>CALLER ON THE RADIO I Should Be So Lucky!</p> <p>RADIO PRESENTER What is a black mamba?</p> <p>BRAD Well where, where are your, where are your...y-your parents? Where?</p> <p>BRAD (CONT'D) (O.O.V) Err your Mum?</p> <p>RITA No.</p> <p>BRAD (O.O.V) How, how...</p> <p>BRAD (CONT'D) ...old are you?</p> <p>BRAD (CONT'D) (O.O.V) You?</p> <p>RITA Erm I have err, nineteen.</p> <p>KAYLA You're not!</p> <p>RITA Yes! Nineteen!</p> <p>BRAD Younger than you, Kay!</p> | <p>Scene & Music Out: 10:23:20</p> |
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| <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE - DAY</u></p> <p>GREEN drives down a narrow road behind his house.</p> <p>The CALLER ON THE RADIO laughs. GREEN stops the car.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>Back to BRAD, KAYLA and RITA.</p> <p>Pointing to BRAD's phone.</p> | <p>KAYLA That's bollocks.</p> <p>RADIO PRESENTER How many lines does a limerick have? You gave me the answer fourteen. Now as far as I know a limerick only has five lines. Where'd you get your fourteen from?</p> <p>BRAD (V.O) Why are you here?</p> <p>KAYLA I hope she's not looking for a job.</p> <p>BRAD Kay.</p> <p>KAYLA There's no jobs, are there.</p> <p>BRAD Shut up, Kay. Why? Why here?</p> <p>RITA My brother Joseph here UK.</p> <p>BRAD Joseph.</p> <p>KAYLA Is he fit, Joseph?</p> <p>RITA Erm... My brother Jossy. Erm, I send mess me. Erm.... My phone erm break. Erm I phone?</p> <p>BRAD Don't see why not.</p> | <p>Scene: 10:23:42</p> <p>Scene: 10:23:56</p> |
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| <p>BRAD hands his phone to RITA.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE - DAY</u></p> <p>GREEN is parked up at the back of his house. Carrying the bags of shopping from the front seat he runs towards the back door.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>Back to BRAD, KAYLA and RITA. RITA listens intently to the mobile phone as if her life depends on it. She can't understand. She hands the phone to BRAD, who listens. We hear GREEN enter the house.</p> <p>BRAD listens to the message.</p> <p>We hear GREEN trip over BRAD's bike.</p> <p>On RITA.</p> <p>More banging and crashing from GREEN.</p> | <p>PHONE OPERATOR The number you have dialled has not been recognised.</p> <p>RITA / GREEN (O.S) You. / Kayla!</p> <p>GREEN (O.S) Kay! They're coming for us!</p> <p>BRAD It's not recognised.</p> <p>GREEN (O.S) Aww!! The... Kayla!</p> <p>RITA No, no, no. I remember.</p> <p>BRAD / RITA (AT THE SAME TIME) No, no it's, it's, it's the wrong number. / I remember! / No number.</p> <p>BRAD (CONT'D) (O.O.V) Wrong number.</p> <p>GREEN (O.S) Arrrrgh!</p> | <p>Scene: 10:24:31</p> <p>Scene: 10:24:40</p> |
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| RITA is desperate. | RITA Facebook! | |
| On RITA. | BRAD (O.O.V) Well where, where is your- | |
| | RITA No! | |
| On RITA. | BRAD (O.O.V) Jo- Joseph? Joseph. Joseph. Where? | |
| RITA points to BRAD's phone. | RITA Facebook! | |
| | RITA / KAYLA (AT THE SAME TIME) Facebook? / She wants to look at cats! | |
| | GREEN (O.S) Kay! They're coming for us! | |
| | GREEN / BRAD / RITA (AT THE SAME TIME) Kay! / No she don't wanna look at cats. / Yes Facebook. | |
| BRAD hands RITA his phone. | BRAD (CONT'D) Look, look, look, look. | |
| | RITA Facebook. | |
| GREEN enters the room. | GREEN Oi out, please, Bradley. We don't have bikes in... | |
| On BRAD and KAYLA. | GREEN (CONT'D) (O.O.V) ...the house. | |
| | KAYLA Dad, she needs our help. | |
| On RITA talking into BRAD's phone. | GREEN (O.O.V) Yeah. Not, not now. Up, all of you. Come on! | |
| On RITA, speaking into the mobile phone but we can't hear what she's saying. | KAYLA (O.O.V) Did you not hear what I just said? | |
| | GREEN (O.O.V) She can't stay... | |

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| <p>On RITA.</p> <p>RITA has been speaking Tigrinya into the phone. EVERYONE is silent. She presses the Translate button and the phone speaks English.</p> <p>They all look at her.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>FRONT DOOR - DAY</u></p> <p>BRAD manoeuvres the bike out. KAYLA holds the door open. They stick two fingers up at one another.</p> <p>KAYLA laughs.</p> | <p>GREEN (CONT'D) ...here.</p> <p>BRAD Her name's Rita, Mr Kayla.</p> <p>GREEN I don't care what her name is, Bradley.</p> <p>KAYLA She's looking for her brother.</p> <p>GREEN You don't understand what's going on!</p> <p>KAYLA Well we've actually been speaking to her, haven't we?</p> <p>GREEN Don't speak to me-</p> <p>RITA Okay. Okay. I say this please. Erm, erm this!</p> <p>MOBILE PHONE TRANSLATOR I am forlorn. My phone is defeated. I need just to make my phone vigorous. Then I will disperse. Full stop.</p> <p>KAYLA Text me.</p> <p>BRAD Adios, dick-head.</p> | <p>Scene: 10:25:32</p> |
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| <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>GREEN looks out the front room window. KAYLA comes back in. GREEN awkwardly draws the curtains.</p> <p>GREEN turns to face KAYLA.</p> <p>On RITA and KAYLA.</p> <p>On RITA and KAYLA.</p> <p>On GREEN.</p> <p>On RITA and KAYLA.</p> <p>On RITA and KAYLA.</p> <p>On RITA and KAYLA.</p> <p>On RITA and KAYLA.</p> | <p>KAYLA (CONT'D) What is going on Dad? Why you acting so weird?</p> <p>GREEN Why did you tell...</p> <p>GREEN (CONT'D) (O.O.V) ...Bradley about her.</p> <p>KAYLA Why's it a secret?</p> <p>GREEN (O.O.V) It's...</p> <p>GREEN (CONT'D) ...not a secret, it's just-</p> <p>KAYLA (O.O.V) She keeps going on about her...</p> <p>KAYLA (CONT'D) ...phone.</p> <p>GREEN (O.O.V) We're gonna sort her phone-</p> <p>KAYLA Well she wants it now.</p> <p>GREEN (O.O.V) Look Kayla.</p> <p>GREEN (CONT'D) She can't stay here. D-didn't you hear me.</p> <p>GREEN (CONT'D) (O.O.V) We, we, we've gotta get her out.</p> <p>KAYLA She speaks Tiggereena.</p> | <p>Scene: 10:25:43</p> |
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| <p>On RITA and KAYLA.</p> <p>The doorbell rings. GREEN panics and jumps to the floor.</p> <p>On KAYLA and RITA, he whispers at them to get down. They throw themselves onto the floor. There's a loud bang.</p> <p>RITA looks terrified. One of them rings the bell again. ADE peers in through the window. More banging, more doorbell. RITA whispers to KAYLA.</p> <p>ADE knocks on the living room window. We stay on GREEN, KAYLA and RITA. The doorbell goes again.</p> <p>CUT TO:</p> | <p>GREEN What?</p> <p>GREEN (CONT'D) (O.O.V) Listen, love.</p> <p>GREEN (CONT'D) I, I, I'm in a bit of a pickle and err, I've gotta just have some time to just think things-</p> <p>GREEN (CONT'D) Argh!</p> <p>GREEN (CONT'D) (O.O.V) (WHISPERS) Get down! Get down!</p> <p>GREEN (CONT'D) Get down.</p> <p>KAYLA Dad. Who is it?</p> <p>GREEN Ssssh.</p> <p>GREEN (CONT'D) (O.O.V) Oh God. Nobody move.</p> <p>RITA This man for me. This man for me.</p> <p>ADE (O.S) Come out, come out, wherever you are.</p> <p>ADE (CONT'D) (O.S) Ring it again!</p> <p>ROY (O.S) You deaf? I just rang it, didn't I.</p> <p>ADE (O.S) So! Go away.</p> | |
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| <p><u>EXT. GREEN'S HOUSE.</u> <u>FRONT DOOR - DAY -</u> <u>CONTINUOUS</u></p> <p>ADE rings the bell again. They wait for an answer.</p> <p>A beat.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>GREEN, RITA and KAYLA lay still on the floor. RITA holds on to KAYLA's hand GREEN starts whimpering.</p> | <p>ROY Stop grinding your teeth.</p> <p>ADE I'm not.</p> <p>ROY I can hear it.</p> <p>ROY (CONT'D) Go round the back.</p> <p>ADE You go.</p> <p>ROY No, you.</p> <p>ADE You lost her.</p> <p>ROY She's not here. She'll be in London by now.</p> <p>ADE (O.S) That's what I said!</p> <p>ROY (O.S) Yeah, well-</p> <p>ADE (O.S) Told you this was a waste of time. Oh this is bollocks. Fancy a pint.</p> <p>ROY (O.S) Pub? Your round.</p> | <p>Scene: 10:26:53</p> <p>Scene: 10:27:17</p> |
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| <p>GREEN starts to get up.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>WINDOW - DAY</u></p> <p>GREEN lifts the curtain and peeps out.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>LOUNGE - DAY</u></p> <p>GREEN slumps his head on the window.</p> <p>CUT TO BLACK:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN - NIGHT</u></p> <p>The camera pans across to KAYLA and RITA sat in semi-darkness at the dining table, the curtains drawn.</p> <p>GREEN is at the kitchen counter preparing one of the pineapples. Other pineapples are visible.</p> <p>END CREDITS ROLL OVER THE TOP:</p> | <p>ADE (O.S) No, no, no. I got the shots at the end last night, remember?</p> <p>GREEN Ahhhhh.</p> <p>KAYLA (O.O.V) Dad! When's dinner?</p> <p>GREEN (O.O.V) Give me a minute.</p> <p>Peter Green / Barry Green Fran Joy Squeaky Dave Kayla Rita Brad Lech</p> <p>TOBY JONES CLAIRE RUSHBROOK MARCIA WARREN DANNY KIRRANE ERIN KELLYMAN LUWAM TEKLIZGI JO EATON-KENT DINO KELLY</p> | <p>Scene: 10:27:35</p> <p>Scene: 10:27:42</p> <p>Music In: 10:27:47 Cut to Black: 10:27:50 Scene: 10:27:54 </p> <p>End Credits Card In: 10:28:15 </p> |
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| CAST IN ORDER OF APPEARANCE | | End Credits Card In: 10:28:17 |
|------------------------------------|------------------------|-------------------------------------|
| Alison Scutt | CATH WHITEFIELD | |
| Ade | LUKE SULLIVAN | |
| Kieran | WILLS WHITTINGTON | |
| Pippa | TILLY WINFORD | |
| Roy | ANTONY SOMERS | |
| Production Coordinator | SILVIA FELCE | |
| Assistant Production Coordinator | KELLY LI | |
| Production Secretary | JACOB RIGBY | |
| Production Assistant | SOPHIE DAVEY | |
| Rushes Runner | FEDERICA ZILIO | |
| Production Accountant | ROSANGELA PERSKE | |
| Post-Production Accountant | MATT DALTON | |
| Accounting Assistant | LYDIA FAULKNER | |
| Script Editor | EMMA GENDERS | |
| Script Supervisor | EMMA THOMAS | |
| Research Consultant | MARCHU GIRMA | |
| Casting Associate | LUCY TAYLOR | |
| 1 st Assistant Director | MALCOM DAVIES | |
| 2 nd Assistant Director | RORY BROADFOOT-WHEELER | |
| 3 rd Assistant Director | JACK WREN | |
| Floor Runners | CHRISTIAN DAVIS | |
| | HANNAH FLOODPAGE | |
| Location Manager | SUSIE BOOKER | |
| Unit Manager | HENRY ISAKSEN | |
| Location Scout | PATRICK BROWN | |
| Locations Assistant | MIKE PAPAL | |
| Head of Security | DUNCAN ROBERTSON | |
| Focus Puller | IAN PEARCE | |
| Clapper Loader | SEBASTIAN MARCZEWSKI | |
| Camera Trainee | GEORGIE MCGREGOR | |
| Gaffer | GARY CHAISTY | |
| Best Boy | MARK DAY | |
| Electricians | CHRIS KILEY | |
| | JAMIE VENN | |
| | OWEN RICHARDS | |
| Key Grip | NEIL BLAKESLEY | |
| Grip Assistant | ADAM ZIMMERMAN | |
| Key Rigger | RUSSELL HALL | |
| Sound Maintenance | RICHARD MILLER | |
| Art Director | PHILIP BROWN | |
| Standby Art Director | DANIEL WHARTON | |
| Set Decorator | ALICE NORRIS | |

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| | Graphic Designer | MARYAM MOJTABAVI | |
| | Petty Cash Buyer | SARAH CHLDS | |
| | Art Department Assistant | GEORGE TURNER | |
| | Props Master | CRAIG CHEESEMAM | |
| | Dressing Props | MARK RUDD | |
| | Standby Props | BRYAN STANISLAS | |
| | | JACK CUTHBERT | |
| | Special Effects | SFX GB | |
| | Costume Supervisor | ALISON ROBERTS | |
| | Assistant Costume Designer | JUSTIN SELWAY | |
| | Costume Standby | LOTTIE CUTCHER | |
| | Costume Trainee | KATHARINE BARRY | |
| | Hair & Make-Up Supervisor | GABY WINWOOD | |
| | Make-Up Artist | SARAH ARMSTRONG | |
| | Make-Up Trainee | LAURA ANNS | |
| | Produced in association with Isola Media Limited | | |
| | Production Executive | LAURA MACARA | |
| | Legal and Business Affairs | ELLEN FRASER | |
| | Sister Pictures | CAT MORGAN | |
| | Production Coordinator | | |
| | Senior Legal & Business Affairs Executive | CÍARA PERRY | |
| | Location Facilities | FACILITIES BY ADF | |
| | Location Catering | ROSE CATERING | |
| | Location Security | MAIN UNIT LOCATION SERVICES | |
| | Unit Medic | TERRY LEE | |
| | H&S Officer | LAURA BOND-POWELL | |
| | Unit Drivers | ANDY BARTON | |
| | | DARREN PAYNE | |
| | | ANDY MACNAMARA | |
| | | LEIGH MASON | |
| | Post-Production Supervisor | PETE OLDHAM | |
| | Digital Intermediate Coordinator | GREG ELSTON | |
| | Assistant Editor | IORELLA SANTANIELLO | |
| | Post-Production Paperwork | ANASTASIA KYRIACOU | |
| | Colourist | DAN COLES | |
| | Online Editor | NICK TIMMS | |
| | Dubbing Mixer | RICHARD STRAKER | |
| | Dialogue Editor | MAX HOSKINS | |
| | Sound Effects Editor | KEITH TINMAN | |
| | Foley Supervisor | ROB PRICE | |
| | Music Supervisor | AMY ASHWORTH | |
| | | | End Credits Card In: 10:28:26 |
| | | | End Credits Card In: 10:28:28 |
| | | | End Credits Card In: 10:28:30 |

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| | Line Producer | DONALD MACKINNON | End Credits |
| | Head of Production | MAGALI GIBERT | Card In: 10:28:32 |
| | Head of Legal & Business Affairs | LAURA CROWLEY | |
| | Head of Finance | MATT WESLEY | |
| | Sound Recordist | MARK FOUND | |
| | Costume Supervisor | SAM PERRY | |
| | Hair & Make-Up Designer | BEAN ELLIS | End Credits |
| | Editor | TOM HEMMINGS | Card In: 10:28:34 |
| | Casting Director | SAM JONES CDG | |
| | Production Designer | MELANIE ALLEN | |
| | Director of Photography | JAMIE CAIRNEY | |
| | Executive Producer for BBC | KATE DAUGHTON | |
| | Executive Producers | JANE FEATHERSTONE NAOMI DE PEAR | End Credits |
| | | | Card In: 10:28:36 |
| | Created by | TIM CROUCH | End Credits |
| | Written by | TIM CROUCH and TOBY JONES | Card In: 10:28:38 |
| | Produced by | HOLLY PULLINGER | End Credits |
| | Directed by | TIM KIRKBY | Card In: 10:28:40 |
| |  | | End Card |
| | | | with Logo In: 10:28:42 |
| | | | Music Out: 10:28:45 |
| | | | Cut to Black: 10:28:50 |